

1.

FADE IN:

INT.BEDROOM.DAY.

Start at bottom of bed. A man is lying in the bed. We slowly pan up to almost waist area.

2.

CUT TO.

EXT.PATHWAY TO STAIR.DAY.

1.

A Woman, Lynne, is walking into the pathway she enters the stair door.

CUT TO.

INT.STAIR.DAY.

2.

Shoot from inside the door, she walks towards us and past the camera.

3.

CUT TO.

INT.BEDROOM.DAY.

Pan down from man's head, (He has ecstatic looks on his face,) to waist.

4.

CUT TO.

INT.STAIRWELL.DAY.

(DIR NOTE. Stair all in one, not inter-cut with  
bedroom scenes)

1.

Lynne is coming in thru bottom of the stairs, she  
walks and as she touches to the first step.

CUT TO.

2.

She is coming to the last step on the landing, as she  
touches the landing.

CUT TO.

3.

She is just about to touch the first step of the next  
landing and.

CUT TO.

4.

Lynne coming off the top step and hitting the landing.

(DIR NOTE, and again if we need more flights or  
footage. Jump cut to music, music does not play  
continuos over the ascent. Each section starting and  
finishing at a different point from the piece that  
finishes the previous piece. Or starts the next  
piece.)

5.

1.

CUT TO.

INT.BEDROOM.DAY.

Lynne enters the bedroom and catches Hamish with Monica, as soon as she enters and stands in the door, stares across at Hamish. And immediately that she does.

2.

CUT TO.

REVERSE.

MID DIST SHOT.

Full shot of Hamish with Monica bouncing up and down in his plunger. He freezes to the spot, turns to her and speaks seconds after she comes in.

HAMISH

Honey...It's... It's not what it  
looks like honey! You know sheep  
need love too.

6.

CUT TO.

INT.CAR BOOT.DAY.

Shot from inside as boot opens, not fades but just blast of light. Shoot from boot of car looking at

Lynne taking someone out of the car. But we do not see  
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what at this time.

7.

CUT.TO.

INT.WAREHOUSE.DAY.

1.

MID-DIST.LOW SHOT.

POV.

Lynne walks into frame, Low shot. Feet in frame only.

She walks in and stops in frame.

2.

CUT TO.

Low shot looking up at her.

3.

HANDHELD.

CUT TO.

Normal height shot, all of her in frame. She moves over to the stereo and switches on the stereo. And out comes the song!

She starts walking back and forward. And starts

talking to the hostage, we do not see the hostage.

LYNNE (ANGRY AS HELL)

Just what the hell did you think

you were doing huh? I mean who

the fuck do you think you are?

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I'll show you...BEAT... Trying to screw with my life huh, huh you little piece of shit?...BEAT... I was gonna torture you, damn I wanted to torture you, but I have a nail appointment at 3 and I don't have the time right now! You can bet your ass it will be painful, even if it is too short, but it'll fucking hurt. I'm fucking sure you deserve worse than you're gonna get. Damn bet your ass, I'll show you! Fucking little scumbag!

Lynne stops and pulls out a gun from the back of her skirt. She fires the gun.

4.

CUT TO.

CLOSE UP.

Gun firing twice or more.

5.

CUT TO.

CLOSE UP.

Cartridges bouncing off the floor.

(Sound of fast deflating on the soundtrack)

6.

CUT TO.

CLOSE UP.

Just after the gun shots we see Monica lying on the ground, lying deflated in a pool of blood.

7.

CUT TO.

CLOSE UP.

Lynne standing still, looking a little pleased with herself.

LYNNE:

Fucking' warned you, didn't

I?...BEAT... I warned you!..

BEAT... Sheep need love 2 my ass!

ROLL CREDITS.

THE END.